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THE DECORATOR AND FURNISHER.

NOTABLE AMERICAN HOMES.

RESIDENCE OF MR. ARTEMAS H. HOLMES.

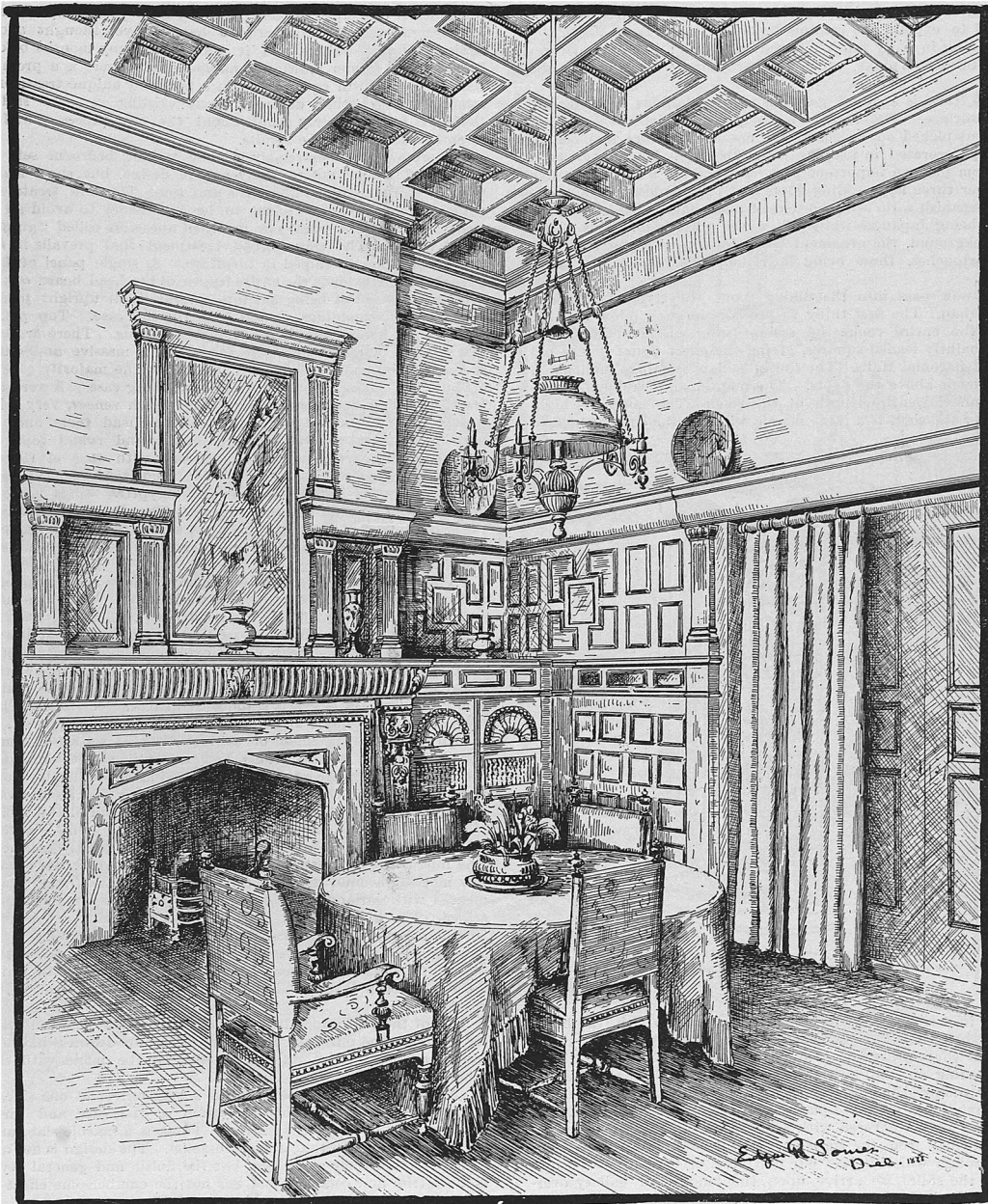
THE house of Artemas H. Holmes, Esq., is situated in the grand old court-yard of what is called the "Villard Block" on Madison Avenue. The exterior of the house is of the same style and treatment as the right and left wings, built by Mr. Henry Villard a few years ago. The whole effect of this block is simple, broad and dignified. It is not our intention to devote much space to the exterior, but we will say that this style of architecture should be encouraged, as it is most suitable to our climate for a city house.

We enter through a colonnade into a broad vestibule, panelled on the three sides in rich Italian marble. From this springs a coffered ceiling of ornamental plaster tinted in rich colors, the effect being simple Italian Renaissance. The entrance door is a

broad one, some five feet wide, made of rich grained quartered oak, the lower panels being carved and the upper panels of the finest crystal plate.

The inner vestibule is in old oak, wainscoted eight feet high, divided into small panels. From the top of this rises an arched or barrelled ceiling in a Moorish pattern in relief, enriched with metal. The vestibule doors are in two parts, quaintly divided into small panels, both square and rectangular in shape. The upper parts fitted with small bevelled plates, the lower ones in solid wood.

We now arrive at the large entrance hall, from which all the rooms open. This hall is sufficiently high to admit of the staircase coming out on a Mezzanine floor or gallery, looking down into the hall; on the left is a broad, carved, yellow brick mantel which, like the entire hall, is in the Moorish style. This mantel is eight feet high and carries the line of the wainscoting, as, do also, the tops of doors and gallery floor. The panel above the fireplace opening is of ornamental glass mosaic. At the base of the mantel on either side is a large antique copper escutcheon,



DINING-ROOM IN THE RESIDENCE OF H. EDGAR HARTWELL.

THE DECORATOR AND FURNISHER.

in the centre of each projects a huge hook, that holds the bar and takes the place of a fender.

The woodwork is of oak, treated in a tone sympathetic with the color of the mantel.

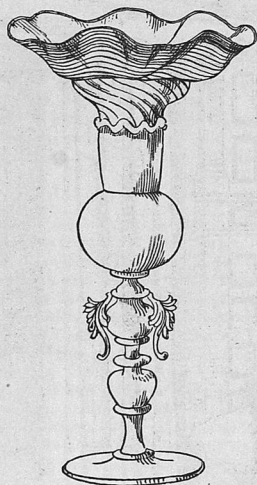
The front room is the library, finished in butternut," the natural color of the wood being retained. The walls are in a peculiar red paint with a coarse texture of "paint skins." The cornice is of carved butternut, from which start the mouldings on the ceiling, dividing the same into irregular panels. The plaster forming the background was covered with aluminium, afterwards stained with Prussian Blue, giving an effect of an inlay of silver into steel.

The mantel and book cases occupy one side of the room, the former being broad and rich in color, the facing being of steel blue glass tiles backed with silver, the ornament being a butternut leaf arranged in a conventional design. The wainscoting in this room reaches to the top of the doors, and is divided into large panels. Through sliding doors, draped with quiet blue chevron tapestry, we enter the salon.

This room is square, in fact a cube. The corners at the junction between ceiling and walls is relieved by a deep core four feet four inches high. These being the outlines we will proceed to explain the treatment. The style is Louis XVI., the wood being in ivory finish relieved with gold; the dado is decorated in salmon pinks, while walls are hung with pale turquoise blue.

The frieze is in relief, garlands and medallions covering the entire surface. The cornice is composed of delicate lines and ornament picked out in color and metal; the core and ceiling is richly decorated in keeping with this style. The hangings in this room play an important part, as there are no less than five sets, over three large sliding doors and two windows. The material is Spanish satin with borders of plain harmonizing tints, the panels being Japanese white silk woven with gold. This forms the background, the ornament being festoons of flowers, ribbons, and cartouches, these being in richer colors than the background.

We now pass into the dining room, the style of which is Elizabethan. The first thing we see is a large window running across the entire room, the sashes being casement and filled with quaintly leaded squares, giving the effect found in the old English Baronial Halls. The finish is San Domingo mahogany, and extends above the doors. The mantel and cabinets on the right run the entire length of the room. The mantel is high, and over the shelf is a large mosaic window, the subject being a



VASE IN SOUTH KENSINGTON MUSEUM, SKETCHED BY R. E. POLEY.

knight in armor. The effect of this is extremely rich, the background being made of nuggets of glass chipped up into thick, irregular shapes, beginning at the top with rich peacock blue, and grading in ambers, pale and rich rubys. The ceiling is heavily timbered, and the panels are done in glazes of blue.

Leaving this room we pass into the house and step on to a landing. This is covered with a Moorish spindle work dividing the main hall from the staircase. In this we find an oval opening, through which we get our first vista of the hall. Continuing up the stairs we arrive upon the landing or gallery overlooking the hall. We must stop here as the second floor is closed to visitors.



FINE FURNITURE.

NEW AND CURRENT STYLES FOR
BEDROOM, DINING-ROOM
AND LIBRARY.

BY N. S. STOWELL.

LITTLE indication of a revival of walnut for fine furniture begins to appear. After all other styles have been reviewed

the eye turns with a sense of satisfaction to an elegant bedroom set in French walnut, and good taste approves its restoration to favor. There are many reasons for believing that within the next year there will be a great deal of handsome furniture in walnut seen in the warerooms of our best establishments.

Just now, however, mahogany and oak are, as far as the consumer is concerned, in the height of their popularity, as only the designers and manufacturers have as yet thought about again taking up walnut, and it will take many months before it regains its former position in public favor. There is a promise that this wood will come out with a new and unique treatment, something altogether different from existing or past styles. Designers are absolutely silent about the new process, but full of enthusiasm about the results.

There are a few extremely elegant walnut bedroom sets in market. They are not radically new in design, but show many tasteful and artistic modifications and some ideas in treatment which are new. There seems to be a tendency to avoid all of the lighter forms of what our practical ancestors called "gingerbread work." The same broad treatment that prevails in art and textiles has developed in furniture. A single panel of fine French veneer extends the entire length of the head board of the bedstead, instead of being cut into several small upright panels surrounded by moldings, as was formerly the case. Top pieces run straight across the head and foot boards. There are but few spindles or rails—the entire suggestion is massive and solid. A few sets are shown with wash stand, but the majority consist of but two pieces, the bedstead and dressing case. A very attractive design shows wide panels in French veneer, very solid heavy corner posts, square for the foot, the head posts finished with heavy spiral pillars with square cap and round top. A band of heavy carving is in floral pattern, with ends of ribbon and tassels, suggesting a wreath divided and laid along the edge of the headboard just below the rail. Egyptian wings make a finish on either end of the wreath. The dressing case has a swinging mirror supported by posts in spiral pattern to match the bedstead. There is no frame above the molding which encloses the mirror.

A handsome set is in solid mahogany. There are long panels of fluted work like the surface of a wash board. A ribbon and arabesque carving ornaments the head board. This has curved panels of the same wash board pattern on either side. A heavy band of polished wood, with round ornaments like furniture buttons, crosses below the plain panel. The dressing case shows the upper drawers in wash board finish. The lower part is plain. The mirror swings between standards with carved tops. This style also has no frame above that in which the mirror is set.

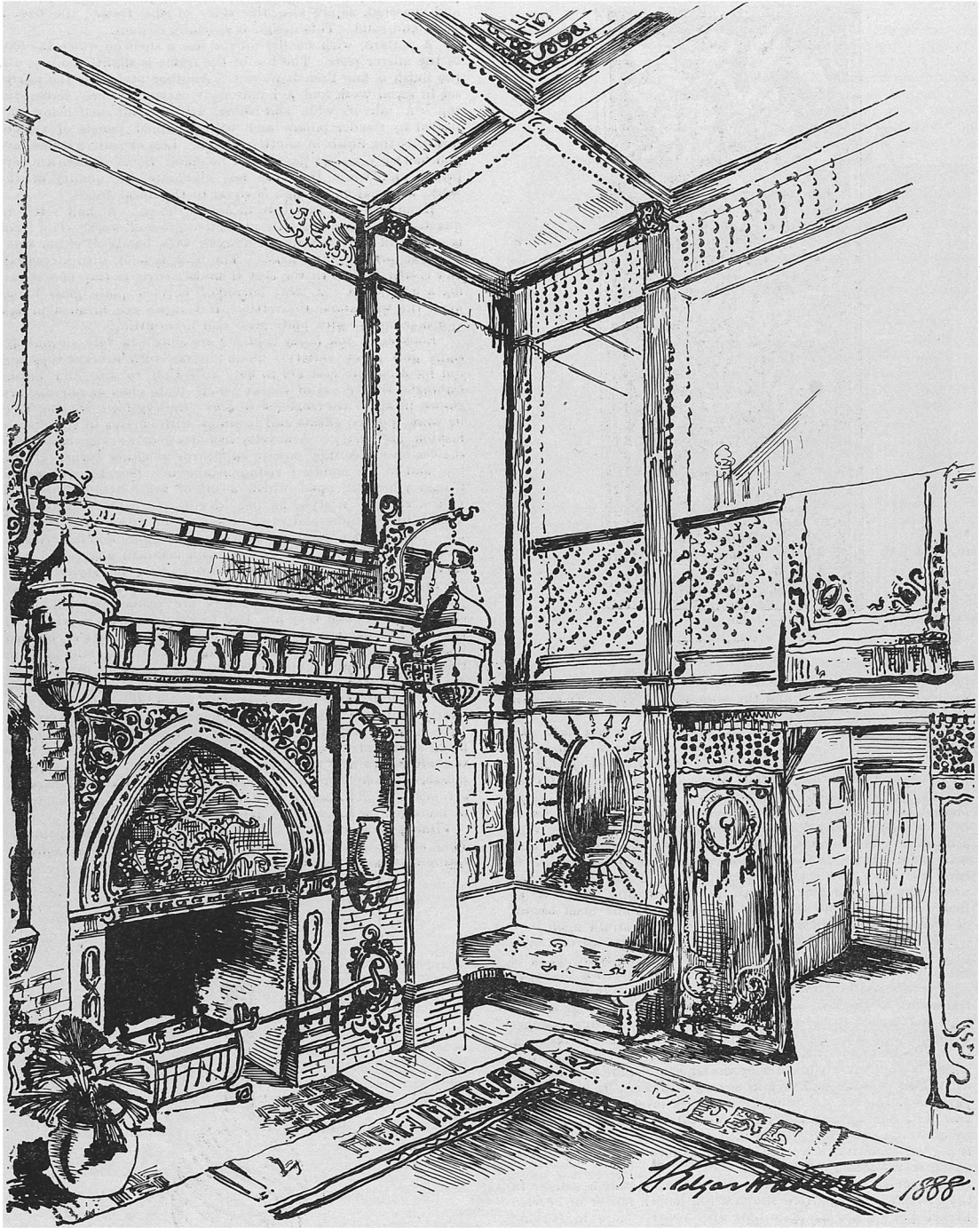
An admirable specimen of cabinet work is shown in a mahogany set, with square frame and top rail, slightly rounded corners, a band of exceptionally fine carving in undercut work in flowers and leaves, arranged in garlands and tied at intervals with ribbon bows. This decoration, with the solid rail and molding below, occupy about fourteen inches, and below this is a wide perfectly plain panel of slightly waved grain, highly polished. The mirror in the dressing case belonging to this set has a narrow molding around it, and swings in an elaborate frame, ornamented with garlands and knots of ribbon in the manner described. The front is plain and the moldings are very heavy. The marble used for the slabs is dark, with as little very light veining as possible. White marble is quite out of use. It is doubtful if half a dozen sets of really fine furniture with white marble tops could be found among the leading warerooms of the entire city.

All of the best goods have brass keys, handles and fittings for swinging the mirrors. The finish of the woodwork is in every respect admirable, and all grades seem to be made with the same care and attention to details.

A very elegant dressing case has a long mirror at one side, a drawer the entire length of the bottom of the case, and three drawers at the side of the mirror. There is a marble slab, and some distance above that a small bracket. The design is not unlike those seen some years ago, but the finish and general style is more trim and compact, and has not the cumbersome effect of those formerly used.

This class of goods is made in mahogany, oak, cherry with

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HALLWAY IN THE RESIDENCE OF ARTEMAS H. HOLMES, FROM A DRAWING BY H. EDGAR HARTWELL, THE DESIGNER.